

FACULTY OF MUSIC UNIVERSITY OF TORONTO
CHORAL MUSIC ON CAMPUS

University Women's Chorus

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ANN COOPER GAY, conductor

**Sunday, April 1, 1990
Walter Hall
2:00 pm**

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The University Women's Chorus
celebrates spring with
a concert of 20th-century Canadian music

Ann Cooper Gay, conductor

PROGRAM

Caoine*

Jeffrey D. McCune

CAOINE (pronounced keen) is a form of ancient Irish dirge. The piece portrays a gathering of women enacting ancient mysteries and rituals through rhythmic utterances and long, textless melodic lines.

-- J.D.M.

Jeffrey McCune is currently in his second year of the Special Program in Conducting at the University of Toronto. He received his Bachelor of Music degree in Composition from the University of Alberta with Malcolm Forsyth, and worked with Luciano Berio and Witold Lutoslawski at the Banff Centre. His music has been performed by the Claude Watson School of the Arts, the University of Alberta String Quartet, and the Festival de musique sacrée in Fribourg, Switzerland. Mr. McCune was awarded first prize in the Canadian Contemporary Music Workshop Summer Festival for *Endymion*, a work for chamber orchestra; he also won a competition with Toronto's Arraymusic, who will premiere his new work in June, 1990.

Tantum ergo III

Zoltán Kodály

Vénérons donc un si grand sacrement;
cette alliance durera éternellement
et l'ancienne alliance sera terminée;
notre foi doit nous enseigner ce que
nos sens ne peuvent reconnaître.

Therefore let us devoutly worship so
great a sacrament.
This covenant will endure forever,
and the old one has an end.
Our faith should teach us what our eyes
cannot see.

Au Père et au Fils soient louange et
jubilation, salut, honneur, force et
bénédiction leur soient rendues;
à celui qui procède de l'un et de
l'autre soit loué de même. Amen.
-- Thomas von Aquin

Let glory, praise, and majesty, spirit
and might be to God the Father, Son,
and Holy Spirit in the highest Heaven.
Sing with loud rejoicing to the Holy Spirit.
-- Thomas von Aquin

Zoltan Kodaly (1882-1967) wrote a large amount of music especially for amateur singers in varied combinations. Today's example is the lone three-part setting in a group of five devoted to the same text and written in 1928.

Missa Brevis*

Nancy Telfer

Kyrie

Kyrie eleison
Christe eleison
Kyrie eleison

Kyrie

Lord, have mercy
Christ, have mercy
Lord, have mercy

Gloria

Gloria in excelsis Deo; et in terra pax
hominibus bonae voluntatis.
Laudamus te; benedicimus te;
adoramus te; glorificamus te. Gratias
agimus tibi propter magnam gloriam
tuam, Domine Deus, Rex coelestis,
Deus Pater omnipotens.

Gloria

Glory be to God on high, and on
earth peace, goodwill towards men.
We praise thee, we bless thee, we
worship thee, we glorify thee, we
give thanks to thee for thy great
glory, O Lord God, heavenly King,
God the Father Almighty.

Domine Fili unigenite Jesu Christe;
Domine Deus, Agnus Dei, Filius
Patris, qui tollis peccata mundi,
miserere nobis.

O Lord, the only-begotten Son Jesu
Christ; O Lord God, Lamb of God,
Son of the Father, that takest away
the sins of the world, have mercy
upon us.

Quoniam tu solus sanctus: tu solus
Dominus: tu solus altissimus, Jesu
Christe, cum Sancto Spiritu, in gloria
Dei Patris. Amen.

For thou only art holy; thou only art
the Lord; thou only, O Christ, with
the Holy Ghost, art most high in the
glory of God the Father. Amen.

Sanctus

Sanctus, sanctus, sanctus, Dominus
Deus Sabaoth. Pleni sunt coeli et
terra gloria tua. Hosanna in excelsis.

Sanctus

Holy, holy, holy, Lord God of
Sabaoth. Heaven and earth are full of
thy glory. Hosanna in the highest.

Agnus Dei

Agnus Dei, qui tollis peccata mundi,
miserere nobis. Agnus Dei, qui tollis
peccata mundi, miserere nobis. Agnus
Dei, qui tollis peccata mundi, dona
nobis pacem.

Agnus Dei

Lamb of God, who takest away the
sins of the world, have mercy upon
us. Lamb of God, who takest away
the sins of the world, have mercy
upon us. Lamb of God, who takest
away the sins of the world, grant us
thy peace.

Originally a music teacher, Nancy Telfer is now a full time composer living in the Toronto area. She is a graduate of Western University in London, Ontario and has written over 140 works for soloists, chamber ensembles, bands, orchestras and choirs. This has earned her the distinction of being one of Canada's most prolific composers. Her compositions have been commissioned, performed and broadcast in countries around the world. In 1986 *Bird Flight* was chosen for the Festival of Music from around the World. Today we are pleased to present her *Missa Brevis* and to welcome her to our concert.

In Springtime

Janet Stensaas

* * * Intermission * * *

The Echoing Green

William Mathias

The sun does arise, and make happy the skies,
The merry bells ring to welcome the spring;
The skylark and thrush, the birds of the bush,
Sing louder around to the bells' cheerful sound,
While our sports shall be seen on the echoing Green.

Till the little ones, weary, no more can be merry;
The sun does descend, and our sports have an end.
Round the laps of their mothers many sisters and
brothers, like birds in their nest, are ready for rest,
And sport no more seen on the darkening Green.

Old John, with white hair, does laugh away care,
Sitting under the oak, among the old folk.
They laugh at our play, and soon they all say:
'Such, such were the joys when we all, girls and boys,
In our youth time were seen on the echoing Green!

The sun does arise...

William Mathias was born in Wales in 1934 and, except for three years of study in London and one year as Lecturer at Edinburgh University, has resided in his native country to the present time. While his finest compositional achievements have been in orchestral and chamber music, an innate Welsh lyricism -- undoubtedly fostered by his like-minded teacher, Lennox Berkeley -- is evident in his entire output, which includes many convincing choral works.

The Echoing Green (1987) was commissioned by the Lyons Township (Illinois) High School Treble Choir, and is typical of Mathias' style in its use of quasi-tonal quartal harmonies, cross-rhythms, and a harmonic "bite" that is often softened by a favouring of the flatted seventh.

Frostiana

3. Come In

As I came to the edge of the woods,
Thrush music -- hark!
Now if it was dusk outside,
Inside it was dark.

Too dark in the woods for a bird
By sleight of wing
To better its perch for the night,
Though it still could sing.

The last of the light of the sun
That had died in the west
Still lived for one song more
In a thrush's breast.

Far in the pillared dark
Thrush music went --
Almost like a call to come in
To the dark and lament.

But no, I was out for stars:
I would not come in.
I meant not even if asked,
And I hadn't been.

-- *Robert Frost*

5. A Girl's Garden

A neighbor of mine in the village
Likes to tell how one spring
When she was a girl on the farm, she did
A childlike thing.

One day she asked her father
To give her a garden plot
To plant and tend and reap herself,
And he said, 'Why not?'

In casting about for a corner
He thought of an idle bit
Of walled-off ground where a shop had stood,
And he said, 'Just it.'

Randall Thompson

And he said, That ought to make you
An ideal one-girl farm,
And give you a chance to put some strength
On your slim-jim arm.'

It was not enough of a garden,
Her father said, to plow;
So she had to work it all by hand,
But she don't mind now.

She wheeled the dung in the wheelbarrow
Along a stretch of road;
But she always ran away and left
Her not-nice load,

And hid from anyone passing.
And then she begged the seed.
She says she thinks she planted one
Of all things but weed.

A hill each of potatoes,
Radishes, lettuce, peas,
Tomatoes, beets, beans, pumpkins, corn
And even fruit trees.

And yes, she has long mistrusted
That a cider apple tree
In bearing there today is hers,
Or at least may be.

Her crop was a miscellany
When all was said and done,
A little bit of everything,
A great deal of none.

Now when she sees in the village
How village things go,
Just when it seems to come in right,
She says, 'I know!'

It's as when I was a farmer --'

Oh, never by way of advice!

And she never sins by telling the tale

To the same person twice.

-- Robert Frost

7. Choose Something Like a Star

O Star (the fairest one in sight),

We grant your loftiness the right

To some obscurity of cloud --

It will not do to say of night,

Since dark is what brings out your light.

Some mystery becomes the proud.

But to be wholly taciturn

In your reserve is not allowed.

Say something to us we can learn

By heart and when alone repeat.

Say something! And it says, 'I burn.'

But say with what degree of heat.

Talk Fahrenheit, talk Centigrade.

Use language we can comprehend.

Tell us what elements you blend.

It gives us strangely a little aid,

But does tell something in the end!

And steadfast as Keats' Eremita,

Not even stooping from its sphere,

It asks a little of us here.

It asks of us a certain height,

So when at times the mob is swayed

To carry praise or blame too far,

We may choose something like a star

To stay our minds on and be staid.

-- Robert Frost

Randall Thompson (1899-1984) was educated at Harvard University and also studied composition with Ernest Bloch. From 1922-25 he held a fellowship at the American Academy in Rome, and won two Guggenheim Fellowships (1929, 1930). He held many prestigious teaching positions at several American universities and conservatories, and in the year of the composition of *Frostiana* (1959), the Italian Government named him *Cavaliere ufficioso al merito della Repubblica Italiana*.

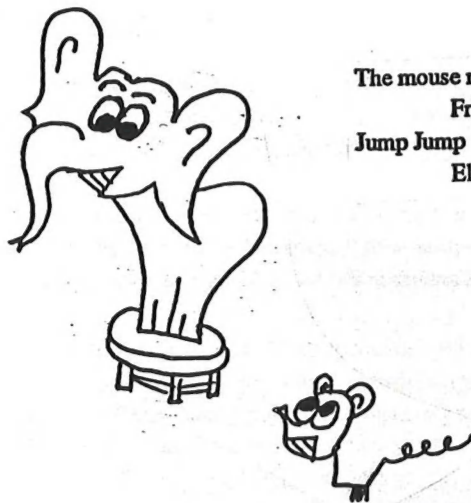
While Thompson's harmonic idiom is unabashedly tonal, his attention to the natural flow of the text and the care given to finding the appropriate choral colour for each textual mood make his vocal works rewarding to singer and listener alike.

Of the seven movements in *Frostiana*, the three performed today are the only ones set by Thompson for female voices alone.

Íssigandęs Dramblys*
(The frightened elephant)

Veronika Krausas

Pelé Bega
Bijo
Šoka Šoka
Dramblys



The mouse runs
Frightened
Jump Jump
Elephant

Veronika Krausas, third-year composition student at the University of Toronto, won the Gold prize in the Godfrey Ridout Choral category in this year's CAPAC (Composers, Authors and Publishers Association of Canada) composition competition. CAPAC is an annual, national competition, awarding \$11,500 in prizes to young Canadian composers. The winning piece -- *Cycle of Water* -- is for SATB choir.

Last year the University of Toronto Women's Chorus performed Ms. Krausas' *Castles of Sand* for female voices and percussion, and we are pleased that she accepted our invitation to provide another work for this afternoon's program.

Songs of the Lights, Set II*

Imant Raminsh

5. Firefly Song (Ojibway)
Flitting insects, whitefire insects,
Wand'ring beasts! Smallfire beasts!

Come, little bug, light me with your whiteflame magic,
Oh, light me with your little startorch.

Weave little stars about my bed,
Weave little stars into my sleep.

Come little dancing whitefire bug,
Come little flitting whitefire beast,

6. My Heart's Friend (Shoshone)

Fair is the white star of twilight,
And the sky clearer at day's end.
But she is fairer, she is dearer,
She, my heart's friend.

Fair is the white star of twilight,
And the moon roving to the sky's end.
But she is fairer, better worth loving.
She, my heart's friend.

7. White Feathers (Papago)

Downy white feathers are moving
beneath the sunset.

Downy white feathers are moving
along the edge of the world.

Beneath the sunset and along the
edge of the world.

Imant Raminsh was born in 1943 in Latvia, and came to Canada in 1948. He is a graduate of the University of Toronto, where he studied composition with Talivaldis Kenins, and choral techniques with Charles Peaker and Elmer Iseler. He then continued his studies at the Akademie Mozarteum in Salzburg.

In 1968, he established the Music Department at the College of New Caledonia in British Columbia, and he was the founding conductor of the New Caledonia Chamber (now Prince George Symphony) Orchestra. From 1978 to 1982, he was choral director of the Okanagan Symphony Choir, and he is currently principal second violinist of the Okanagan Symphony. In addition, he is music director and conductor of Aura Chamber Choir and Nova Children's Choir.

Imant Raminsh's works have won acclaim through performances by such ensembles as the Elmer Iseler Singers, Vancouver Chamber Choir, Glen Ellyn Children's Chorus --- of which Doreen Rao was music director and conductor for many years --- and Stockholm Chamber Choir. He has maintained a lifelong interest in vocal and choral music, and most of his compositions display a strongly melodic emphasis, perhaps reflecting his Latvian song-oriented cultural heritage.

Six Songs of Early Canada*

3. Ah! Si mon moine voulait danser

Ah! si mon moine voulait danser!
Un capuchon je lui donnerais.

O danse mon moin' danse,
Tu n'entends pas la danse,
Tu n'entends pas mon moulin lon, la,
Tu n'entends pas mon moulin marcher.

Donald Patriquin

Un ceinturon je lui donnerais...
Un chapelet je lui donnerais...
Un froc de bur' je lui donnerais...

S'il n'avait fait vœu de pauvreté!
Bien d'autres chos' je lui donnerais.

O danse...

"Donald Patriquin was born in 1938 in Sherbrooke, Québec. His early compositional studies were primarily with Istvan Anhalt at McGill's Faculty of Music. He later studied at the University of Toronto with John Weinzwieg who influenced his writing in two prime areas -- rhythm and colour.

His early studies in environmental biology have left their imprint on his work, both in character and in choice of topic. Patriquin's music certainly contains elements of his formative influences, as well as signs of his early exposure to music as a boy chorister. The latter is reflected particularly in the vocal shapes of his lines in both choral and instrumental idioms. In addition, many of his works display elements of folk music which surface when summoned, providing a simple directness and drive.

Patriquin has been involved variously as performer, conductor, and composer since childhood. His music, often described as 'accessible', generally springs from modality with extended forays into a realm whose basis lies more in abstract sonority than in prescribed approaches or systems. This duality of highly organized materials and almost randomly disposed elements becomes increasingly apparent in his more recent works. His music as a whole tends towards the dramatic which, on occasion, overflows into extra-musical events.

Patriquin lectures at McGill University in theory and analysis, ear training, and choral and instrumental arranging."

-- Program notes by Ann Cooper Gay

***PREMIERE**

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THIS AFTERNOON'S CONDUCTOR

ANN COOPER GAY holds a Bachelor of Arts degree in music from Austin College in Texas. She furthered her vocal studies at the University of British Columbia and the University of Toronto Opera Division. She subsequently performed leading roles with the Canadian Opera Company, and with major opera companies and orchestras across North America. Ms. Cooper Gay can be heard as "Sara Riel" on the *Centrediscs* recording of *Louis Riel* by Harry Somers, and she is the writer/producer of the one-woman *pasticcio*, *Rags to Riches*, a showcase for soprano and orchestra.

In 1986, Ms. Cooper Gay founded The High Park Girls' Choir of Toronto, which has since won many honours and has received invitations to perform in Ontario, Quebec, and the United States. She is also director of the Children's Chorus at the Royal Conservatory of Music which, during the summer of 1988, produced her adaptation for children of Mozart's *The Magic Flute*. These two choirs joined the University Symphony Chorus and Orchestra in December of that year for a performance of Honegger's *Une Cantate de Noël*, conducted by Dr. Doreen Rao.

Ann Cooper Gay is coordinator of instrumental music at Runnymede Public School, and conductor of the University Women's Chorus. She is nearing completion of a Master of Music in Music Education degree at the University of Toronto.

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University Women's Chorus

Sopranos

Lysandra Almeida
Anastasia Bethanis
Cassandra Bourne
In-Ah Cho
Petrusia Chornopyski
Cordula Ernst
Lisa Helferty
Cheryl Hickman
Simone Jubas
Anne Kong
Dorcas Lee
Nanette Lockhart
Rebecca Loo
Carol-Anne Macfarlane*
Lisa Martinelli
Nadine Matsunaga
Justine McIntyre
Chemayne Micallef
Hope Nightingale*
Melanie Paul▲
Susan Robinson
Lois Simmons
Andrea Stoneman
Wernning Tang
Catherine Waring
Jacqueline Warwick
Heather White
Carmen Wiebe●
Karri Yamo

Altos

Mary Angastiniotis
Larissa Bachnivsky
Cassandra Bourne*
Annie Chang
Brenda Chan
Jaehae Choe
Jennifer Crabtree
Jennifer Francis
Sandra Gazetos
Miki Hayashi
Sara Lynn Hutchison●
Lisa Iwasaki
Lydia Jeevanayagam
Gillian Johnson+
Joo Joo Kang
Mami Kuroda
Paula Kwiatkowska
Kristi Laird
Heesok Lim
Byrdena MacNeil
Donna Mak
Carolyn Maule●
Jacqueline Plaatjes●
Michelle Planeta
Catherine Powell
Joanne Redhead
Beata Wozniak
Judy Yan

*Section Leader

▲Manager

●Accompanist

+Flutist

●Spoons

* * * * *

The University Woman's Chorus welcomes guest artists
Lori Gemmell, harp and Ian Grundy, piano.

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The Sound Of A Different Drummer

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